1794

CATALOGUE

OF A

MAGNIFICENT COLLECTION

OF

PICTURES.

10

A

CATALOGUE

OF THE

MAGNIFICENT COLLECTION

OF

PICTURES

OF THE LATE

Sir LAWRENCE DUNDAS, Bart.

WHICH WILL BE SOLD BY AUCTION,

By Meſſrs. GREENWOOD,

AT THEIR

ROOM IN LEICESTER SQUARE,

On Thurſday, 29th May, 1794, *and Two following Days,*

AT TWELVE O'CLOCK.

London:

PRINTED BY C. CLARKE, NORTHUMBERLAND COURT, STRAND.

M. DCC. XCIV.

FIRST DAY'S SALE,

Thurſday, May 29, 1794.

	High. Ft. In.	Wide. Ft. In.
Lot 1.		
DEATH of Abel - - -		
Lot 2.		
St. John and a Cobler at Work - -		
Lot 3.		
MURILLO.		
Two Beggar Boys at Play - - -	1 5	by 1 4
Lot 4.		
JAN MIEL.		
Italian Peaſants marketing, in a Landſcape -	2 1	— 2 7

	High. Ft.	In.		Wide. Ft.	In.
Lot 5.					
PIETRO MONALDI.					
Italian Peaſants regaling - - -	1	7	by	2	0
Lot 6.					
TINTORETT.					
The firſt Sketch for the Great Picture at Venice	2	8	—	3	3
Lot 7.					
CUIL.					
Hebe - - - - -					
Lot 8.					
CUYP.					
Interior of a Stable - - - -	1	0	—	1	6
Lot 9.					
DE HEEM.					
Fruit and ſtill Life, *fine* - - -	1	9	—	2	2
Lot 10.					
W. VANDEVELDE.					
A Freſh Breeze with Shipping - - -	1	6	—	1	4

	High. Ft.	In.		Wide. Ft.	In.
Lot 11.					
W. VANDEVELDE.					
A ditto ditto, the Companion - -	1	6	by	1	4
Lot 12.					
LINGLEBACH.					
Boats and Figures - - - -	1	2	—	1	0
Lot 13.					
ZATCHLEVEN.					
A View upon the Rhine, with a great Variety of Boats and Figures - - -	0	8	—	0	10½
Lot 14.					
ZATCHLEVEN.					
A View upon the Rhine, with a great Variety of Boats and Figures - - -	0	8	—	0	10½
Lot 15.					
M. DE VOS.					
One of the Sacraments of the Church of Rome -	3	0	—	3	0

	High. Ft.	In.		Wide. Ft.	In.
Lot 16.					
M. DE VOS.					
One of the Sacraments of the Church of Rome -	3	0	by	3	0
Lot 17.					
CUYP.					
A View in Holland, with a Boy tending Sheep -	1	4	—	1	8
Lot 18.					
Girl with a Stove - - - -	0	8	—	0	6
Lot 19.					
TENIERS.					
An Old Woman paring Onions, with Vegetables and Kitchen Utenſils diſperſed upon the Fore Ground; in the Back Ground is a Figure ſtanding at the Fire - - -	1	10	—	2	5
Lot 20.					
BROMPTON.					
A delicate and accurate Copy of the celebrated Picture of ST. JEROME, by CORREGIO, at PARMA - - - -	2	10	—	2	0

	High. Ft.	In.		Wide. Ft.	In.
Lot 21.					
CUYP.					
Inside of a Farm House, with Sheep, Goats, and Figures, *highly finished*	1	3	by	1	10
Lot 22.					
CUYP.					
Ditto, with Figures, Cattle, Vegetables, and Farming Implements	1	3	—	1	10
Lot 23.					
RUBENS.					
Portrait of a Lady with a Ruff	2	0	—	1	4
Lot 24.					
RAPHAEL.					
Triumph of Venus, after	7	5	—	5	10
Lot 25.					
DIEPENBECK.					
ADORATION of the VIRGIN, FINE AS RUBENS	6	6	—	5	4

	High. Ft. In.		Wide. Ft. In.
Lot 26.			
ELIZ. SIRANI.			
PAINTING and POETRY, FINELY COLOURED -	3 0	by	3 5
Lot 27.			
PAOLO VERONESE.			
Joſeph and St. Ann preſenting a Gentleman, Lady, and their Seven Children to the Virgin and Child, being the Portraits of the Family for whom the Picture was painted; *a rare and valuable Specimen* - - -	7½ 0	—	2 5
Lot 28.			
PAOLO VERONESE.			
CHRIST and his DISCIPLES, the Companion to the laſt Lot, and painted for the ſame Family -	7½ 0	—	2 6
Lot 29.			
TITIAN.			
MARRIAGE of St. CATHARINE, - - Carnations delicate and appropriate -	2 10	—	3 5

	High. Ft. In.	Wide. Ft. In.
Lot 30.		
TENIERS.		
An intereſting Groupe of three Boors regaling. In HIS FINEST MANNER - -	1 2	by 0 11
Lot 31.		
TENIERS.		
INTERIOR of a Shop, with a Country Surgeon removing an Application from off a Boor's Foot, a Woman at the ſame Time warming a Plaiſter over a Chaffing Diſh, SINGULARLY FINE -	1 2	— 0 11
Lot 32.		
MARIA DEL FIORI and C. MARRATT.		
Elegant Feſtoons of Flowers, ſupported by Cupids, the EXECUTION, COLOURING, and DESIGN of this Picture are TRULY ADMIRABLE -	4 0	— 5 0
Lot 33.		
MARIA DEL FIORI and C. MARRATT.		
Ditto, the Companion; theſe Pictures formerly belonged to the Cardinal Valenti, and came from his Villa near Rome - -	4 0	— 5 0

	High. Ft.	In.		Wide. Ft.	In.
Lot 34.					
G. LAIRESSE, 1675.					
Liberating a Captive, an excellent Compoſition of four Figures - - -	6	0	by	4	3
Lot 35.					
P. BATONI.					
A Holy Family, conſiſting of St. Joſeph, John, Ann, Virgin and Child - -	7	10	—	4	10
Lot 36.					
TITIAN.					
The PORTRAIT of COUNT NICOLA URSINI DE PETIGLIANO, VERY FINE. This Picture was formerly in the Poſſeſſion of Sir Robert Strange, ſee his Catalogue, Page 136 - -	3	6	—	2	4
Lot 37.					
L. GIORDANO.					
The Laſt Supper, painted with great Force, well compoſed, and finely coloured - -	4	8	—	6	9

END OF THE FIRST DAY'S SALE.

SECOND DAY'S SALE,

Friday, May 30, 1794.

	High. Ft. In.	Wide. Ft. In.
Lot 1.		
HOROZONTI.		
AN Italian Landſcape and Figures - -	1 2	by 1 9
Lot 2.		
VAN BATTUM.		
Froſt Piece with Figures - - -	1 4 —	2 0
Lot 3.		
PYNACKER.		
Landſcape and Figures - - -	1 2 —	1 0

	High. Ft.	In.		Wide. Ft.	In.
Lot 4.					
SIMON DA PESARO					
Joſeph, Virgin, and our Saviour - - -	2	4	by	3	0
Lot 5.					
TEMPESTA.					
Landſcape with Hiſtorical Figures - -	2	7	—	4	0
Lot 6.					
MICHAEL ANGELO CARAVAGIO.					
A Study of Dogs and Aſſes - -	1	0	—	1	7
Lot 7.					
P. DE NEEF.					
Inſide of a Church with many Figures -	0	10	—	0	8
Lot 8.					
P. DE HOOGE.					
The ancient Family of the Williamſdorps of Holland, one of the beſt Pictures of this Maſter	3	0	—	3	6

	High. Ft. In.		Wide. Ft. In.
Lot 9.			
P. DE HOOGE.			
Converſation—the Companion - -	3 0	by	3 6
Lot 10.			
ELIZ. SERANI.			
Our Saviour with a Croſs - - -	1 0	—	0 8
Lot 11.			
CUYP.			
Servants with Horſes and Children - -	0 10	—	1 0
Lot 12.			
CUYP.			
Servants with Horſes and Children - -	0 10	—	1 0
Lot 13.			
TINTORET.			
A Sacrifice; an exceeding well compoſed and fine coloured Picture - - -	2 8	—	4 2

	High. Ft.	In.		Wide. Ft.	In.
Lot 14.					
TINTORET.					
The Raiſing of Lazarus, the Companion, equally fine	2	8	by	4	0½
Lot 15.					
MURILLO.					
Sleeping Child - - - -	1	5	—	1	0
Lot 16.					
SCOTT.					
A View through one of the Arches of Weſtminſter Bridge, looking towards Blackfriars, with Boats, and Figures bathing - -	4	8	—	4	4
Lot 17.					
VANDERMEULEN.					
Louis XIV. paſſing the Rhine at Duſſeldorp -	2	1	—	2	7
Lot 18.					
GRIFFIER.					
A romantic and beautiful View upon the Rhine, with Boats and Figures, highly finiſhed -	1	2	—	1	7

	High. Ft. In.		Wide. Ft. In.
Lot 19.			
TENIERS.			
Interior of a Cave, with (15 Figures) Gypſies waſhing Linen, and converſing with a Countryman, VERY FINE - - -	1 8	by	2 9
Lot 20.			
VANDYKE.			
An Angel weeping over the Body of a dead Child. *A ſpirited and fine coloured Sketch* -	1 6	—	2 4
Lot 21.			
ITALIAN.			
Dead Game, Fiſh, &c. *very fine* - -	6 0	—	4 10
Lot 22.			
CARRAVAGIO.			
St. Sebaſtian attended, FINE - -	4 6	—	6 5
Lot 23.			
RUBENS.			
Two Portraits in one Frame of a Gentleman and his Wife, *finely coloured* - -	2 0	—	1 6

	High. Ft. In.	Wide. Ft. In.
Lot 24.		
TENIERS.		
A Landſcape with Cattle and Figures, FINE -	1 10	by 2 6
Lot 25.		
ITALIAN.		
An Hiſtorical Compoſition of four Figures -	6 6	— 4 3
Lot 26.		
TENIERS.		
On the Fore Ground of this Picture is an animated Groupe of three Figures regaling, while two are in Converſation in a remote Part of the Room, EXTREMELY FINE - - - -	0 9	— 0 11
Lot 27.		
SASSO FERRATO.		
VIRGIN and SLEEPING CHILD. The original Sketch of this fine Picture in one Colour, by Guido, is in the Pamphilli Palace at Rome -	3 0	— 3 7

	High. Ft. In.		Wide. Ft. In.
Lot 28.			
WOUVERMANS.			
A Pair—Deer, and a Woman milking Goats, *delicately* and *sweetly painted,* VERY UNCOMMON PICTURES, and in the *beſt Time* of this great Maſter. They came out of *Count de Solviere's* Cabinet, and are engraved by Le Bas -			
Lot 29.			
VANDERMEULEN.			
On the Fore Ground of a NOBLE and RICH LANDSCAPE is a SKIRMISH OF CAVALRY, conſiſting of twelve Figures, well coloured, correctly deſigned, full of CHARACTER and EXPRESSION, and executed in a free and maſterly Manner, poſſeſſes great Effect, and in perfect Preſervation. *The Figures for* ANIMATION and PENCILING are equal to TENIERS, and the *Landſcape may vie with the fineſt Productions of* RUBENS - - - - -	5 4	by	6 7
Lot 30.			
GUIDO.			
HEAD OF ST. PETER. The Dignity of Character, Elegance of the Attitude, and fine Expreſſion of this Head claim Admiration, and is coloured with the uſual Superiority and Truth of this great Maſter - - -	2 8	—	2 4
Lot 31.			
RUBENS.			
THE DUKE OF ALVA ON HORSEBACK, *poſſeſſing all the fine Qualities of the beſt Pictures of this Maſter*	8 4	—	6 0

	High. Ft. In.	Wide. Ft. In.

Lot 32.

TENIERS.

A CORPS DU GARDE, a Man entering with a Cloak, the Fore Ground enriched with a Variety of Armour, Colours, Drums, Arms, &c. in the Back Ground are six Figures regaling round a Fire, VERY FINE - - - 2 4 by 1 9

Lot 33.

TENIERS.

A similar Subject, with the same Advantages as the preceding Lot - - - 2 4 — 1 9

(These Pictures were formerly in the Poſſeſſion of the *De Nevilles* of *Amſterdam*.)

Lot 34.

PHILIP DE CHAMPAGNE.

This Picture ſome Years ſince was brought into England by SIR ROBERT STRANGE, who in his Catalogue gives the following Deſcription.

" PORTRAIT of the GREAT COLBERT.

" *This Picture of the Mæcenas of France juſtly*
" *claims a Rank even with the fineſt Things*
" *of Vandyke. It is painted in a great*
" *Style, and with that Truth and Freedom*
" *which we admire in the Works of the*
" *moſt celebrated Maſters. The Hand is*
" *particularly fine, and the Folds of the*
" *Drapery are diſpoſed with infinite Taſte*" 2 4 — 2 0

	High. Ft. In.	Wide. Ft. In.

Lot 35.

TENIERS.

BOORS PLAYING AT CARDS; this intereſting Compoſition of nine Figures unites all the fine Qualities of the Maſter; too much Praiſe cannot be given him for the agreeable Mode in which he varies Subjects that ſo frequently exerciſed his Genius: The Attention and Anxiety in the principal Figures deſerve particular Commendation. In the Back Ground is a Woman frying Pancakes, ſurrounded by other Figures. The SILVER TONE and HARMONY OF COLOUR, FINE CHARACTER and EXPRESSION, and ANIMATED PENCILING, juſtly rank this Picture as one of his CHOICEST WORKS - 1 4 by 1 11

Lot 36.

TENIERS.

The Companion, known by the Name of the JOURNEYMEN CARPENTERS; on the Fore Ground is a Party employed with Cards, while another Party of ſeven are in the Back Ground engaged in Converſation round a Fire, VERY CLEAR and SPIRITED. This Picture and the Companion formerly belonged to the *Marquis de Graville*, of whom they were purchaſed - - 1 4 — 1 11

	High. Ft. In.		Wide. Ft. In.
Lot 37.			
WEENIX.			
THE SPOILS OF THE CHACE, conſiſting of a dead Stag, Hares hanging from a Tree, a Stork, Staghound, &c. &c. the whole wonderfully arranged and exceeding highly finiſhed, *undoubtedly one of the* FINEST PICTURES *of this Maſter*	6 o	by	5 o
Lot 38.			
MURILLO.			
HOLY FAMILY (whole Lengths large as Life). The Virgin is ſeated, receiving our Saviour from Joſeph.			
The SWEET SERENITY and BEAUTY of EXPRESSION in the COUNTENANCES, the DELICACY, UNION, and CHASTITY of COLOURING, and COMBINATION of the WHOLE, entitle it to the Admiration and Praiſe ſo univerſally and laviſhly beſtowed.			

END OF THE SECOND DAY'S SALE.

THIRD DAY'S SALE,

Saturday, May 31, 1794.

	High. Ft. In.	Wide. Ft. In.
Lot 1.		
VANDER MYN.		
AN old Man's Head - - -		
Lot 2.		
CUYLENBURG.		
Architectural Ruins and Figures - -	3 0	by 3 6
Lot 3.		
VANDERNEER.		
A View upon a River, a Winter Scene, with a great Variety of Figures ſkaiting - -	2 4 —	3 2

	High. Ft.	In.		Wide. Ft.	In.
Lot 4.					
OSTADE.					
Figures at a Cottage Door refreſhing, *very fine* -	1	4	by	1	2
Lot 5.					
ALBANO.					
The Three Marys at the Tomb of our Saviour -	2	0	—	2	4
Lot 6.					
S. ROSA.					
A Soldier in Armour bound to a Tree, doing Penance - - - -	2	4	—	1	6
Lot. 7.					
F. MIERIS.					
Our Saviour and the Woman of Samaria, *a delicate and high finiſhed Picture* - -	1	6	—	1	2

	High. Ft. In.	Wide. Ft. In.

Lot 8.

PYNACKER.

A beautiful warm Landſcape, with a Ferry Boat and Figures croſſing a River - - 1 4 by 1 8

Lot 9.

HONDIUS.

Hunting the wild Boar, a ſpirited Picture - 2 2 — 2 8

Lot 10.

CARRACCI.

Dead Chriſt, a fine Study - -

Lot 11.

SALVIUS.

An ITALIAN SEA PORT, with architectural Buildings and a Variety of Figures deſigned and executed in a very good Taſte - - 3 2 — 4 4

	High. Ft. In.		Wide. Ft. In.
Lot 12.			
SALVIUS.			
An ITALIAN SEA PORT, with Buildings and Figures, Companion to the foregoing Lot -	3 2	by	4 4
Lot 13.			
CAPELLE.			
A CALM, with a great Variety of Ships, Boats and Figures, very clear and tranſparent, and *one of the moſt pleaſing and beſt Pictures of this Maſter*	4 0	—	5 0
Lot 14.			
DE HEEM.			
Grapes, Peaches and other Fruit, intermixed with Lobſters Shells, Glaſſes, &c. but ſo judiciouſly arranged as to produce a pleaſing Effect; the whole exceeding brilliant, and finiſhed in a very capital Style - - -	3 0	—	3 10
Lot 15.			
MURILLO.			
A HOLY FAMILY, conſiſting of four ſmall half length Figures, poſſeſſing the Excellencies of this Maſter - - - -	2 7	—	3 1

	High. Ft.	In.		Wide. Ft.	In.
Lot 16.					
C. LA FOSSE.					
Portrait of a Lady and two Children, *fine as Rubens*	3	2	by	2	12
Lot 17.					
GRIFFIER.					
A View upon the Rhine, with a Number of Boats paſſing and repaſſing; on the Banks are an infinite Variety of Figures attending a Fair, *fine*	1	3	—	1	8
Lot 18.					
TENIERS.					
BOORS at BACKGAMMON, with two others looking on, drinking and ſmoaking; the Expreſſion and Character of the Players demand particular Obſervation; the whole WELL COMPOSED, and PAINTED IN HIS BEST TIME AND MANNER - - -	0	10	—	1	4
Lot 19.					
TITIAN.					
A YOUNG CHRIST *attentively examining his* CROSS, and two Angels deſcending with a Crown of Thorns; *the Carnations very clear and delicate*	3	0	—	2	3

	High. Ft. In.	Wide. Ft. In.

Lot 20.

DOMINICHINO.

The Woman taken in Adultery, *fine* - -

Lot 21.

REMBRANDT.

Two Portraits in one Frame, painted with *his uſual Force, Spirit and Effect* - -

Lot 22.

HOLBIEN.

The PORTRAIT of ANN BOLEYN. With Truth it may be aſſerted, this Picture is invaluable, whether we conſider it as the fineſt Production of an exceeding great Maſter, or as a Portrait of a Princeſs, whoſe Hiſtory is ſo remarkably connected with that of this Country - 1 0 by 0 9

Lot 23.

ADRIAN VANDEVELDE.

A PICTURESQUE GROUPE of Cows, SHEEP, GOATS, &c. in a pleaſing Landſcape, with a Woman milking. Nature has been ſtrictly adhered to throughout the whole of this Cabinet Jewel, which juſtly places it as ONE OF THE FINEST PRODUCTIONS OF THIS INCOMPARABLE ARTIST - - - 1 2 — 1 4

	High. Ft. In.		Wide. Ft. In.

Lot 24.

TENIERS.

An OLD CHYMIST *in his* LABORATORY, a *fine* and *ſingularly expreſſive Countenance*; his Implements and Chymical Utenſils beautifully diſpoſed; painted in his VERY BEST TIME and FINEST MANNER. Engraved by Le Bas — 0 11 by 1 2

Lot 25.

MURILLO.

A PORTRAIT OF HIMSELF, in a Circle, enriched with the Inſignia of his Profeſſion; a PURE and PERFECT PICTURE, painted with GREAT FORCE and DELICACY, with the following Inſcription: "Bartolomeus "Murillo ſeipſum depingens pro filiorum votis "ac precibus explendis." *The only known Portrait of this Maſter painted by himſelf* - 3 11 — 3 5

Lot 26.

HONDICOOTER.

LIVE GEESE and DUCKS in a *Landſcape*. The ſtrict Attention that has been paid to Nature in every Part of this Picture, pronounces it the *fineſt* extant - - - - 5 10 — 4 10

	High. Ft. In.	Wide. Ft. In.

Lot 27.

VANDYKE.

CHARLES THE FIRST, a ſmall whole Length in an elegant and eaſy Attitude; the Drawing perfectly correct, Penciling exquiſite, and the Tints of the Face and Hands extremely natural, and of the fine pearly Tone for which VANDYKE was ſo juſtly celebrated. A further Account of this univerſally admired Picture may be ſeen in Strange's Catalogue, *by whom it is engraved* - 3 10 by 2 3

Lot 28.

TENIERS.

A VIEW IN A COUNTRY VILLAGE, with twelve Figures playing at Bowls, charmingly grouped, finely coloured, forcibly and ſpiritedly executed throughout, which will ever make it conſidered as one of the fineſt Specimens of this able Artiſt 0 9 — 0 11

Lot 29.

TENIERS.

The Companion to the foregoing Picture is a MERRY MAKING, with twenty-two Figures dancing and regaling, *in the ſame Style, and equally admirable* - - - - 0 9 — 0 11

	High. Ft. In.	Wide. Ft. In.

Lot 30.

GUIDO.

CUPID SLEEPING, THE ACKNOWLEDGED CHEF D'ŒUVRE OF THIS EXCELLENT MASTER, purchaſed from the *Aldrovandi Palace at Bologna*, for which Family it was originally painted; the SUPERIOR TONE OF COLOUR, the ELEGANCE and EASE of the ATTITUDE *are particularly captivating* - - - 3 5 by 4 7

Lot 31.

VANDYKE.

A PORTRAIT OF THE ARCHDUKE ALBERT OF AUSTRIA ON A WHITE HORSE, infinitely ſurpaſſing any Picture of the Kind ever painted; the manly Elegance of the Prince, the correct Drawing and Foreſhortening of the Horſe, are the happieſt Efforts of Art; and Praiſe cannot be too laviſh on the Beauty and Delicacy of the Colouring, which form altogether one of the FINEST PICTURES of this ineſtimable Maſter - 7 6 — 5 0

High. Ft. In. | Wide. Ft. In.

Lot 32.

CUYP.

A VIEW IN HOLLAND UPON THE BANKS OF A RIVER, with a Countryman upon a grey Horſe in Converſation with a Woman, ſurrounded with a pleaſing Groupe of Cows, Sheep and Dogs. In the ſecond Diſtance are Figures, and Horſes drinking; the View imperceptibly terminating in a fine delicate warm Tone - - - 4 4 by 6 6

Lot 33.

VANDEVELDE.

A FLEET COMING TO ANCHOR IN A FRESH BREEZE, one of the CLEAREST and FINEST Productions of this INESTIMABLE MASTER; the Animation of the Pencil ſo ſtrictly accords with Nature, that we are almoſt inclined to believe the Sea is in actual Motion; and what further enriches the Scene, and aids the Deception, is the maſterly Diſpoſition of the Veſſels, and tender Gradation of the Diſtances, engraved by Cannot - 2 1 — 2 9

High. Ft. In. | Wide. Ft. In.

Lot 34.

JAN BOTH; Figures by ANDREW BOTH.

A MOST CAPITAL LANDSCAPE OF THE LAGO DE BOLSENO, with an extenſive Diſtance beautifully diverſified; the Fore Ground poſſeſſes ſingular Advantages by the luxuriant Diſplay of Trees, Plants, and Herbage; the judicious Introduction of an intereſting Groupe of nine Figures, repreſenting Horſemen and Foot Soldiers conducting Priſoners, conſiderably enlivens the Scene; the animated Touch, warm and brilliant Tone that are diffuſed throughout the Picture, will ever make it valued as the CHEF D'ŒUVRE of this incomparable Maſter. It was purchaſed from the CLIFFORD FAMILY of AMSTERDAM, for whom it was painted - - - 5 4 by 7 0

Lot 35.

MURILLO.

ST. FRANCIS OF PAOLO IN PRAYER, *attended by an elegant Groupe of Angels.*

The ſuperior Merits and Excellencies of this Picture have been ſo long and univerſally acknowledged, that it is needleſs to enumerate and point out the Beauties that captivate and enrapture every Beholder.

	High. Ft. In.	Wide. Ft. In.
Lot 36.		

RUBENS and BREUGHEL.

NATURE UNVEILED BY THE GRACES, from Dr. WARD's Collection.

On the Fore Ground of this Picture, the Artiſt has introduced Nymphs and Satyrs ſporting, with Fruit and Flowers, which are elegantly entwined round Trees, where Bacchanalian Satyrs are diſcovered in wanton Playfulneſs. In the Centre of this Compoſition are THE GRACES, in LOVELY and ELEGANT ATTITUDES, UNVEILING NATURE. With Truth it may be aſſerted, that a full Diſplay of RUBENS's powerful Abilities is concentred in this Production. The amazing Brilliancy and Force of Colouring of the Satyrs is beautifully contraſted with the delicate Tints of the Females. The whole finely compoſed, and executed in an unequalled Style. The luxuriant and judicious Arrangement, united with the Penciling of the Fruit and Flowers, fully evinces, BREUGHEL was determined that one Part of this ineſtimable Picture ſhould not ſuffer by any Defect or Deficiency of the other - - - 3 6 by 2 4

	High. Ft. In.	Wide. Ft. In.

Lot 37.

REMBRANDT.

R. ANSLO IN HIS STUDY, CONVERSING WITH HIS WIFE. The Admiſſion of the Light, and Effect of this Picture, are truly magical. The Earneſtneſs with which he is ſpeaking, and the profound Attention of the Woman, cannot be too much commended, and are only equalled by the Truth of Colouring and the Simplicity of the Compoſition. *Univerſally allowed to be one of the fineſt Efforts of his Pencil* - - - - 5 9 by 6 8

Lot 38.

WOUVERMANS.

This Picture repreſents a CONVOY, *with* BAGGAGE WAGGONS, &c. *thrown into* CONFUSION by an *Attack from an* AMBUSCADE. This Compoſition contains upwards of ſixty Figures, and is conducted in a Style that does Honour to this Maſter's Pencil. In this Performance, various Paſſions that affect Mankind are depicted with unuſual Truth and Expreſſion, and every Part finiſhed in his FINE ENAMELLED STYLE - - - 3 2 — 5 8

	High. Ft. In.	Wide. Ft. In.

Lot 39.

N. POUSSIN.

THE CRUCIFIXION. The Time the Artiſt has choſen, is when "*He bowed his Head and gave "up the Ghoſt.*" Repreſented with all the Dignity and Grandeur of which the Subject is capable. It is finely engraved by CLAUDIA STELLA, who, though in great Diſtreſs, refuſed to ſell it to the REGENT OF FRANCE *for Five Thouſand Louis d'Ors* - - - 4 10 by 7 0

Lot 40.

TENIERS.

FETE DE VILLAGE (engraved by Le Bas). In the Incloſure of a Country Alehouſe are upwards of forty-five Figures (twelve Inches high) converſing, dancing, and regaling in familiar, eaſy, and intereſting Groupes. The Fore Ground is agreeably broken and varied by a judicious Introduction and Arrangement of Kitchen and Farming Utenſils, &c. In the ſecond Diſtance is a Groupe of twenty-five Figures, ſimilarly engaged: the ANIMATED and VARIED EXPRESSION in the Figures, the SILVER BRILLIANCY and FORCE of COLOURING, and SPIRITED FREEDOM of the Pencil, obſervable in every Part of this Compoſition, *render it the* MOST DESIRABLE *of all the Productions of this* EMINENT MASTER - - - 3 8 — 5 8

	High. Ft. In.	Wide. Ft. In.
Lot 41. CORREGIO. MADONA and CHILD. A MOST PURE and PERFECT CABINET JEWEL, *poſſeſſing all the Perfections of this great and divine Maſter*	1 4	by 1 0

F I N I S.